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THE MAGIC LANTERN GAZETTE

Magic Lantern Society of the United States and Canada ©

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SUMMER 2000

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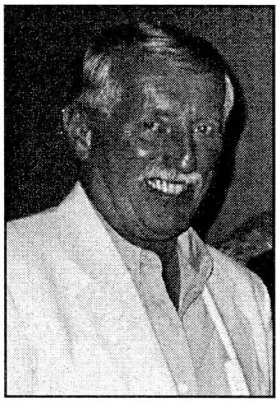
FROM THE PRESIDENT'S CORNER

By Ralph Shape



This is my first chance to address the membership as president. I accept this office with which you have entrusted me and will do my utmost to sustain the Society and nurture its growth for the benefit of us all. Over the last few years the Society has grown by 50%. The Internet has helped our growth. We have had several successful conventions. The most outstanding benefit gained from our conventions is the opportunity to renew old acquaintances, meet new members, rejuvenate our magic lantern interests, and be educated and entertained. Our education never ceases. One of the purposes of the Society is to encourage members to share their knowledge of the Magic Lantern. The Halls and I encourage all to do this through the *Gazette*.

I am grateful to my fellow officers who will help in the operation of your Society. I wish to thank Homer Peabody for his support over the last four years as well as agreeing to continue for the next two years. I am very happy to have Sharon Koch serve as Secretary/Treasurer. I'm well aware of the difficulties of that job and urge everyone to do all possible to make her work easier. Lastly, I wish to thank Bob Hall for his successful four years as president and also his and Sue's overseeing of the publication of the *Gazette*. They, with the able assistance of Larry Cederblom, are putting out a quality publication of which we can all be proud. I urge your continued participation in the submission of articles. In fact, you can look forward to personal requests to take part.

Site selection for the next convention was the subject of heated debate at our meeting in Hollywood. With the selection of Rochester, New York, we will return to the site of the first convention of 1981, again to be hosted by Ed Lennert. When asked the question of who would assist Ed with the operation of the next convention about 50 hands went up. We have a list of those who raised their hands!

Thanks also go to Randy Haberkamp and Jere and Sue Guldin for their great job of organizing the Hollywood Convention. Programming, site, sales tables, auction, extra activities, and food were enjoyed by all. The extra entertainment was an added benefit and the tie in between the magic lantern and silent movies was handled well.

Hope your lantern continues to shine brightly.

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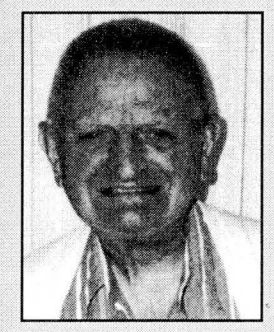
Joe Koch



We regret to inform you of the death of Joe Koch of Auburn, Washington. Joe touched the lives of all of us because of his dedication to the magic lantern. He was the founder of The Magic Lantern Society of the United States and Canada and never ceased in his efforts to strengthen and improve our society and the field of lantern collecting. The next issue of the Gazette will feature Joe in an article about his life and times as a lanternist and the impact his efforts have had on us all.

CONVENTION 2000

Seventy-five people officially attended the ninth biannual convention of The Magic Lantern Society of the United States and Canada. (That number was much greater during portions of the convention attended by non-members.) Held at the Hollywood Roosevelt Hotel under perfect California weather, the convention was a treat for all from start to finish. Oscars were presented to organizers Randy Haberkamp and Jere and Sue Guldin at the end of the convention for the wonderful job they did as co-chairpersons.

This issue of the *Gazette* is primarily devoted to a recap of the convention for two reasons:

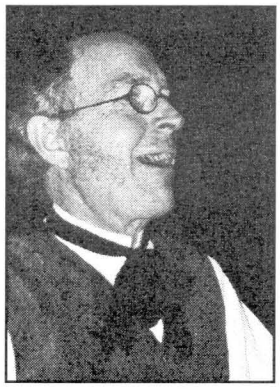
1. We wish to give you some idea of the proceedings and share some of the information we received and entertainment that took place.

2. We hope to arouse your interest and desire to attend a convention in the future. The next one will be held in 2002 in Rochester, New York.

A "review" of programs in the order presented follows with one exception. We have included John Davidson's program as a separate article because we believe it needed to be presented in greater detail. It deals with processes you may want to try yourself and portions of his handout have been reprinted as part of the article.

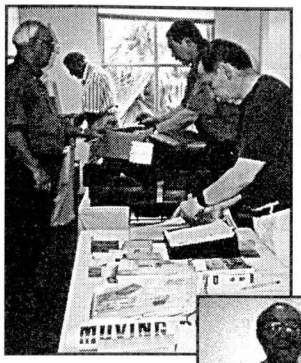
Opening Night Premiere
– Terry Borton
Submitted by Sue Hall

A splendid opening to the ninth biannual convention of The Magic Lantern Society of the U.S. and Canada took place on Thursday, June 22, at Grauman's Egyptian Theatre in Los Angeles, California. It was presented to a house of approximately 400 people of whom less than 100 were M.L.S. people. Terry Borton of The American Magic Lantern Theatre treated us to their Victorian Spring Show. Jacqueline Alvarez, known to us from past performances of A.M.L.T., provided musical background with piano and song. Some of the lantern slide sets used included Miss Kitty's Road to Ruin, The Lady of the Lake, Maud Muller, Froggie WoUld a Wooing Go, My Love is Like a Red, Red Rose, and She's More to be Pitied than Censured. Many of which were Joseph Bogg's Beale slides, hallmark of the Borton's shows. Of particular interest to M.L.S. members was the question and answer period Terry always includes after a performance for the general public. Most attendees have never seen lanterns before and are just as fascinated with them as are all of us. Terry's show with its professional polish was a perfect introduction to lanterns and slides for "outsiders" and a perfect beginning to the convention for the rest of us.

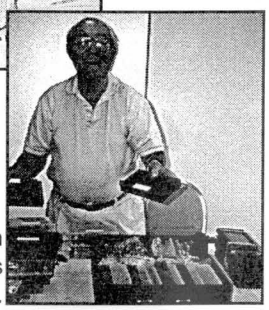


Terry Borton

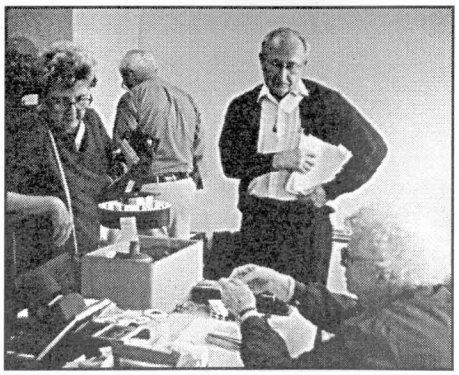
Action at the Sales Tables



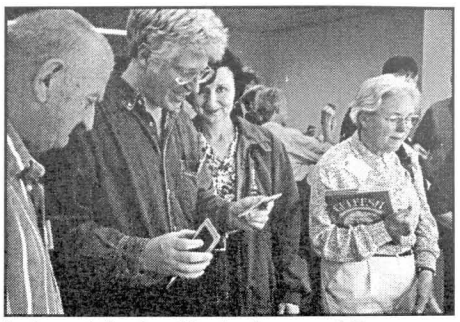
Left to right Jack Judson, Larry Rakow, and Ed Lennert.



Don Curran with slides for sale.



Left to right Dorothy Bromage, Floyd Hagedorn, and Alice Koch.



Left to right Joe Koch, Jere and Sue Guldin, and Joke Sebus.

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Vice President	Homer Peabody
Secretary/Treasurer	Sharon Koch

Membership
One Years Dues
Regular member $20
Institutional Member $25
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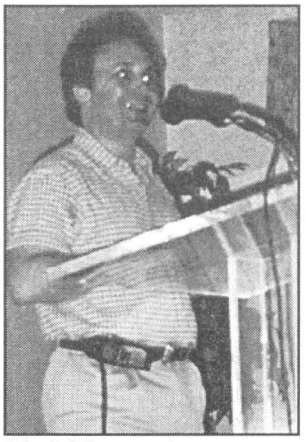
"Welcome to Hollywood: The City, The Industry, and the Dream"

– Marc Wanamaker, world expert and consultant in the field of film history and motion picture memorabilia.

Submitted by Bob Hall



Mark Wanamaker

From the beginning shot of Los Angeles as it appeared in 1908 to the final shot from Hollywood and Vine of Hollywood as it appeared in its heyday, Marc took us through a great tour of our host city. He showed us the transition from orange groves to developed property.

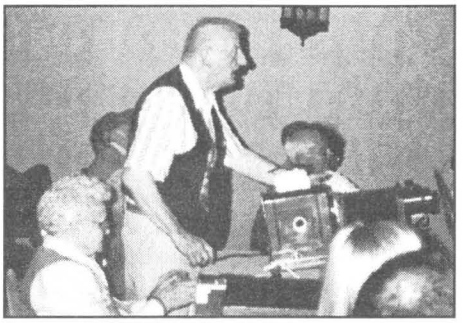
Marc's enthusiastic and knowledgeable presentation included before and after views of well-known sites in the city and the history of many of the famous movie studios, past and present. This was a wonderful orientation for all the out-of-towners and helped set a great tone for the rest of the convention.

Prospective buyers Ralph Shape, Norman Thorpe, Randy Miller, Ron Easterday, and seller Tom Rall.

"The Life of George Washington and The Story of Sugar"

– Joe Koch

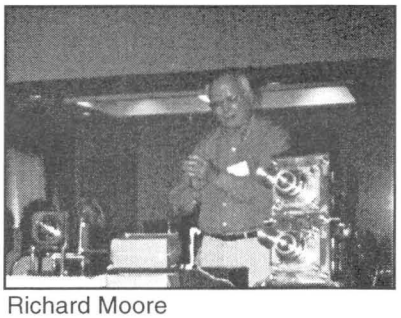
Submitted by Leslie Evan



Joe and Alice Koch

It has to be a good idea to have a knowledgeable biography of George Washington at the beginning of a magic lantern convention in America. With Joe at the projector and Sue Hall at the speaking end, the show was in capable hands. The addition of patriotic music was a good move.

I missed the story of the chopping of the apple tree and "I cannot tell a lie" even if it is now thought to be allegorical. However, there were plenty of authenticated events in George Washington's comprehensive biography, illustrated by a large variety of lantern slides: the father of the nation by the father of the society!



Richard Moore

"Puck and His Pig"

– Richard Moore

Submitted by Ernie Gear

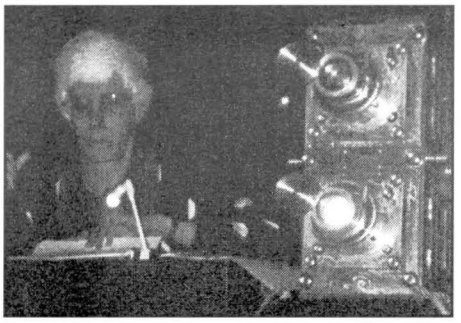
Richard creatively presented the story of an angelic child that, as he grows up, turns more and more mischievous. This was a delightful presentation that whisked by in no time. Sound effects were supplied by the audience—oinks, snorts, grunts, rhythmic clapping, and thigh slapping. A wide variety of "pig" slides creatively used and amusingly narrated were supplied by Dick. This piece was much appreciated by everyone. The moral? "If you don't have your pig in a poke, don't poke your pig!" Bravo, Dick!

"St. Louis Still Goes to the 1904 World's Fair"

– Barbara Zucker

Submitted by Judie Shape

Barbara Zucker, the scholar, has presented another clear, informative, and enjoyable program. She took us from the April 1, 1904 opening of the St. Louis Fair via Dorothy Birk's slides, who in 1967 took up her grandfather, Edward S. Berk's, passion for the moving image; and moved us to present day St. Louis and the former site of the fair, with views Barbara had taken herself. We watched the growth of Forrest Park from the 1880s built unique "flight cage,"to the Fair's Palace of Fine Arts, now the St. Louis Art Museum. My favorite of the views Barbara showed was the 1940 mural that so well caught the color and tempo of the era. As I looked at it I could just hear the music of "Meet Me In St. Louie, Louie." Thank you, Barbara.



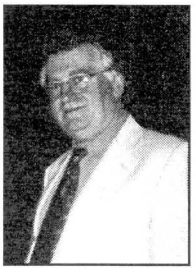
Barbara Zucker

More Convention 2000 continued on page 4

"Lantern Mischief: True Tales from the Secret History of the Magic Lantern"

– Mervyn Heard

Submitted by Don Curran



Mervyn Heard

Mervyn reminded us there are two words that describe our great love—magic and lantern. We are inclined to forget the *magic* part. It is like show business—show and business, two different parts to the total entity. Lanterns and the lantern slide have been a part of the presentation of magic for centuries—both as special effects to mystify and to frighten people. Mervyn gave several examples of how various seemingly unexplainable phenomenons had been accomplished with the use of the lantern and gave one example of a "miracle" in Ireland that has not been explained—not by science nor by any of the members of our audience.

"An Extraordinary Show of Ordinary Slides"

– Richard Balzer

Submitted by Mervyn Heard

Richard Balzer

In a masterful fusion of frozen moments in time, Balzer presented us with a stark exposé of the human psyche. Both metaphysical and existential by turns, first he presented himself as the seasoned conductor surveying an orchestra and then suddenly and unexpectedly, donned a metaphoric rubber glove; thrusting his hand down through the murky dishwater of the unconscious, dredging up the anxieties and dark fantasies which lie hidden beyond the U-bends of us all—and throwing them into our upturned faces.

With one image he presents a hiatus of color as two Nederlanders deport themselves in a field of bright tulips. Suddenly the picture changes and in sharp contrast we are offered the monochrome image of a sailor looking longingly into the eyes of a goat. And so we are forced to ask ourselves, "Are we that goat?"

I am only sorry that, unable to understand the deeper significance of Balzar's work, many of the audience thought his presentation ridiculous and laughed at it. Later they called him crazy. But I would remind them that once they said the same about Michelangelo when he stuck two bread sticks up his nose and drew his top lip back over his teeth.

I understand that Balzar's plans for his next performance project is to sit in a tree and throw broken biscuits at passing cars. When that happens I for one, will be there and I won't be laughing.

Ed. note – Conference attendees were asked to submit a single slide to Dick Balzer at the beginning of the conference. He would then weave them together for a tongue-in-cheek lantern show, which he did. We should all be grateful to Mervyn for revealing the true meaning of Dick's show. We knew it was deep but we didn't know how deep it really was!

"A Tour Through the White House and Surrounding Areas as Originally Presented by Dr. James Pillow"

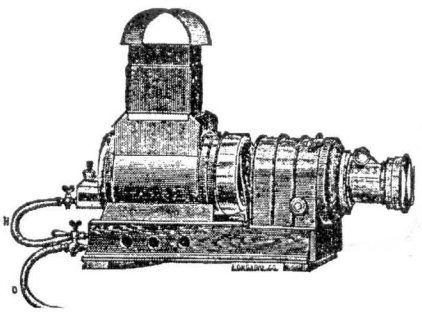
– Homer and Betty Peabody

Submitted by Dorothy and Ron Easterday

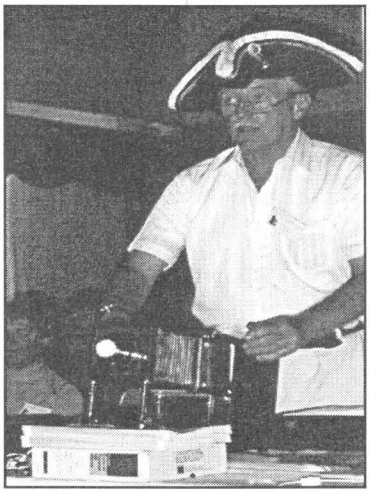
Homer Peabody

Arriving just in time to fill in for a missing act, Dr. James Pillow and his lovely assistant enthralled the audience with stories of their little Pillows. Attired in period costumes, Dr. Pillow and his wife took us on a historic tour of the nine capitals of the United States. As the history of the U.S. unfolded, Dr. Pillow included stories about the presidents. One such story was John Quincy Adam's daily swim across the Potomac River, and how on one swim his clothes were lost in the river. President Adams spent several hours hiding in the bushes, awaiting new clothes.

From the first meeting place in Baltimore to the establishment of Washington, D.C., Dr. Pillow told us the sentiments of the day concerning each choice. George Washington's choice of a plot of land near the Potomac was not popular in its time. Looking at the city now, we thank him for the beautiful capital city based on the plans of the French engineer, LaFont.



"The Magic Lantern Goes to War"
– Ralph Shape
Submitted by Mike Koch



Ralph Shape

Ralph Shape wore the hats of famous military and political leaders, including George Washington, Napolean, Abraham Lincoln, and Generals Pershing and McArthur, and either imagined or recalled the beneficial uses of magic lanterns in wartime. Magic lanterns served as an early means of reporting the events of war and were used to promote patriotism. Ralph provided us with the "straight scoop" about some little known historical events. Napolean actually returned from the dead in 1848 to again attempt to lead his country to victory, and again failed. Of particular utility were the lantern slides used during WWI and WWII to identify ships and planes, friend or foe.

The manner of "death" of these famous leaders commonly reported was brought into serious question by Ralph's astute scholarship. By coincidence, death by suffocation was far more prevalent than otherwise thought. You had to have been there. Hats off to Ralph!

Ed. note – Over the years many of us have wondered about the history behind the famous "rat catcher" slide. Thanks to Ralph Shape we now know that many famous persons died swallowing a rat in their sleep. We can only surmise that historians hid this from us because it is a somewhat inglorious way to meet one's end.

"The Nickelodeon Era: Sights and Sounds of the Dream Machine Age"
– Jere Guldin and Randy Haberkamp, et al
Submitted by Tom Rall

Underneath a glitter sprinkled art deco light globe, the sights and sounds of the "Dream Machine Age" were revealed on Friday evening June 23, 2000.

The chandelier in the Oscar Room of the Hotel Roosevelt in Hollywood served as an understated prop for "The Nickelodeon Era", a revue which unfolded underneath upon a screen and stage which mesmerized attendees at the banquet of the 9th Convention of the Magic Lantern Society of the United States and Canada.

Though the crowd could not be characterized as glittery, the show was certainly glittering.

That the evening might be magical was suggested from the moment one approached the circular banquet tables and eyed the centerpieces, artful constructions which incorporated not only elements of film such as reel storage boxes and poster reproduction but also flowing snippets of film itself.

The centerpieces suggested the cuts were completed and the best had been edited for projection. The suggestion became the certainty because Jere Guldin and Randy Haberkamp of the Silent Society had produced the selection of the evening's entertainment. And these guys, among the leading experts of their generation, obviously know the subject.

While a recreation of the often cramped and chaotic venues of the vaudevillian Nickelodeon era might nowadays, ironically, best be captured by large film studios, this presentation served admirably. It captured the elements of the era.

Most notable was that much of the entertainment was live performance. Represented here were the announcer, served by Haberkamp, and three vaudeville acts interspersed, as in the heyday, throughout the filmstrip and lantern projections.

The vaudevillian performances opened with Ms. Camden Singer, "The Diva of the Dimeshow" (perhaps suggesting that her performance was both more expensive than the usual nickel admission or, at least, more alliterative). Her renditions in brilliant period costume brought both hearty applause and appreciative guffaw.

To the stage she was later followed by Will Ryan, whose Professor Lightning character brought laughs. Switching to duet, he teamed with Phil Baron. How enjoying it was for the Society to see the Emmy-nominated Ryan and Grammy-Winning Baron live!

And the Grammy winners were represented again by Ian Whitcomb, who strummed a ukulele into our hearts in duets crooned with his wife, Regina.

But that, of course, was not all-since the films themselves, as well as Ms. Camden, were accompanied by Michael Mortilla, "King of the Keyboards." Mortilla, who worked the whole convention tinkling with impressive spontaneity, pleased us with his adept professionalism. With him at the keyboard, it seemed as though the Nickelodeon Era never ended.

Much could be written in review of the eight films, all made in the 1904-1912 period. But there exist movie critics for such repertory.

I shall comment only upon the presentation of Song Slides from the collection of Nancy and Margaret Bergh, which illustrated the 1912 "Hear That Orchestra Rag." The Berghs, whose absence was lamented by all, provided a taped audio accompaniment to a set of slides brilliant in the use of hand-colored photomontage imagery.

I have mentioned many performers here. There were more, including Guldin, who manned two projectors, a spotlight operator, and let us not forget, the centerpiece designer, who set the stage for our Kudos.

"Magic Motion: The Combined Motion Picture/Glass Slide Machines of 1896-1930"

– Carey Williams

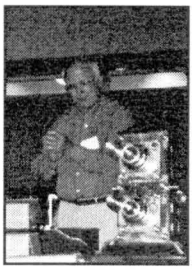
Submitted by Barbara Zucker

Carey Williams in his informative presentation traced the dual capacity of early moving picture machines. He shared material from equipment catalogs, advertisements, and a few early films that he showed on a hand-cranked machine accompanied by live music. Especially memorable were the films "Jack and the Beanstalk" and "The Wrong Door!" His program helped document an era of transition and shared unusual machines and rare film footage.

"The Magic Lantern Visits the Circus"

– Richard Moore

Submitted by Jo Day



Richard Moore

Leading us all by the hand, Dick Moore took us to the circus—or rather took us back to the golden age of the circus. Those were the days when the Ringling Bros. and Barnham and Bailey employed as many people as a major feature film today. Starting with its origins in Greek and Roman times we were then introduced to the father of the modern circus, Philip Astley, who in 1768 was instrumental in bringing together the three elements of circus: horse riding, acrobatics, and clowning. This was uniquely illustrated with very interesting early French slides.

Dick then conjured up the entire process of what it was like to tour and set up the big top with a selection of rare photographs of the Ringling operation at the turn of the century. Finally, he took us around the sideshows and menagerie into the circus tent itself, for a grand performance using comic slipping slides and genuine photographic slides. This was a highly enjoyable and well-planned presentation and a treat to see such rare images.

"Cinema's Greatest Moments"

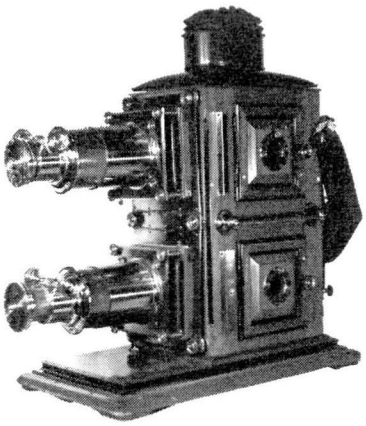
– Larry Rakow

Submitted by Joe Koch

Larry offered up his usual stellar performance. His technical delivery was impeccable. We have been observing Larry for nine conventions in the U.S.A., plus one in London. Unfortunately, being "over the hill," we did not personally see about half the movies cited. Some of the movies used magic lanterns to good effect, which to a lanternist made them outstanding. He was great in the first convention in Rochester and better in Hollywood.

Larry selected several categories - best comedy, best romantic love scene, etc., showing clips of runners-up, but in each case the winning film was one which showed a magic lantern in use. The best picture of all time (according to Larry's "survey"), was "Jude, The Obscure," starring Mervyn Heard as the lanternist.

As I walk among the stars on Hollywood Blvd., I see many vacancies. One of those should be reserved for Larry Rakow.



Mike Koch

"There's More to Oz Then Just the Movie: The Patchwork Girl of Oz"

– Sharon Koch, Dorothy and Ron Easterday, and Special Guest, Mike Koch

Submitted by Dan Barham

The June 24th afternoon session of the convention began with a first-time presentation by Mike and Sharon Koch and Ron and Dorothy Easterday. Along with their interest in the lantern, Sharon and Dorothy are serious collectors and devotees of Oziana. The quartet wanted to celebrate the 100th anniversary of the renowned children's classic book *The Wonderful Wizard of Oz*. They presented the Society with an enlightening biographical summary of its multi-talented creator L. Frank Baum (who, incidentally, lived off of Hollywood Boulevard during his Oz Film Co. days) accompanied by an arrangement of the original 1914 film score for the *Patchwork Girl of Oz*. Apparently there is little information regarding the Oz stories and the use of lantern slides, but nevertheless, we were treated with an anonymously produced one from the collection of Sue and Bob Hall. This happened when the audience was delightfully surprised by a life-sized appearance of Scraps, the Patchwork Girl, herself in perhaps a dress size or two larger than what most of us remember. She (Mike Koch) animatedly read Fredrick Otto's 1972 poem account of adventures of *The Patchwork Girl of Oz*. Finally, with the assistance of Jere Guldin, all of the preceding was unified by the opening moments of the 1914 Oz film directed by T.F. MacDonald, who was fired by Baum after making the film. The members also received extensive notes and information for this elaborate presentation.

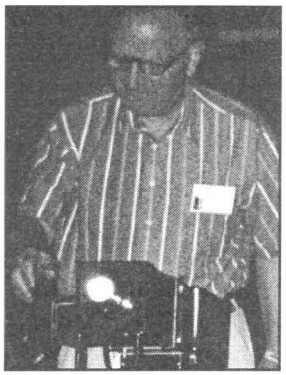
RESULTS OF GRAND AUCTION

From Judie Shape and Sharon Koch

1. 10 Coming Attraction Slides c. 1960, 3-1/4" square, $14
2. Advert Slide – Baseball, $45
3. Coming Attraction Slide – Sessue Hayakawa, $20
4. Boxed set of 4 Fairy Tales – 12 slides, $26
5. Rackwork Chromotrope – Mahogany & Brass, $50
6. Box of approx. 90 Religious Slides, $20
7. Book – Story of the Other Wise Man, $6
8. Stereopticon Broadside – Civil War Content, $130
9. 3 Toy Projectors, No Sale
10. 3 Wood-Mounted Beale Slides, $65
11. 3 Advertising Slides – "A Little Humor" about the movies, $55
12. Boxed Set – Complete - "Queen of Hearts," $120
13. Double Slip Slide – Train Leaving Station, $250
14. 12 Children's Slides in Box, $10
15. Group of Magic Lantern Tickets, $26
16. 18 Slides – "The Little Saint," $25
17. Book – Chronicles of an African Trip (George Eastman) plus 2, $70
18. Magic Lantern Production Plate – Sleeper, $35
19. "She's So Lovely" Academy Screener, $14
20. Rackwork/Slip Slide – Rat Catcher, $150
21. 14 Illustrated Song Slides – When It's Apple Blossom Time in Normandy, $125
22. Lot of 2 Slip Slides – Boy & Bird, Clown, No Sale
23. 10 coming Attraction Slides c. 1960 – 3-1/4" square, $20
24. 1900 Sears & Roebuck Catalog repro, $5
25. Slipping Slide – Boot Jack, No Sale
26. Child's Chromotrope – Maple, $60
27. 10 Coming Attraction Slides c. 1960 – 3-1/4" square, $12
28. Black Slide Box with Handle, No Sale
29. Optical Egg Peeper – Niagara Falls, $200
30. Mcdonald's Zoetrope, $6
31. Book – "The Beginnings of Cinema in England," $25
32. Book – "San Antonio Was – Seen Through a Magic Lantern," $16
33. Toy Lantern With 5 Slides, $70
34. 11 Advertising Slides/Akron Flower Shop, $70
35. Double Slip Slide – Lion's Head, $40
36. 7 Astronomy Slides and Booklet, $25
37. Magic Lantern Production Plate – Angels, $16
38. Lever Slide – Jump Rope, $85
39. Two Lanterns and Bulb, $30
40. Set of 25 Magic Lantern Postcards, $18
41. 7 Miscellaneous Children's Slides, $5
42. 11 Children's Slides in Box, $20
43. 22 Hand-Tinted Slides of Mexico, No Sale
44. Coming Attraction – Tom Mix, $30
45. Advert Slide – Folding Camera, $18
46. Slide – Watermelon Party, $35
47. Boxed Set of 12 Children's Slides in Box, $40
48. Slide – Merry Christmas, $35
49. Slip Slide – Boy Trips Servant, $25

"Ninety Years of Theatre Advertising: Silents to Talkies" – Joe Koch

Submitted by Sara Dendas Moore



Joe Koch

The advent of mass production revolutionized the way we looked at goods and services. The world of advertising was born. Alice and Joe Koch delighted us with advertising slides for everything from corsets to cars, from banks to beer. Joe's commentary enhanced the presentation. He noted that some of the ads led us to believe that our character, taste, and intelligence were defined by the products we chose to buy. Joe also pointed out that the automobile "club coups" was so named because of a small compartment located on the side of the car for the storage of golf clubs. We learned that the quality of the paint, color, and design on beer advertising slides was particularly good because no expense was spared by the brewing industry. We all enjoyed the coming attraction slides, with such titles as "Isle of Forgotten Sins" and "The Man Who Dared." Joe and his wife even tracked down the Valona Bakery during a recent trip to California. Their advertising slide was part of the collection. Guess what, folks? It still exists!

50. Rackwork Watermill Slide, $75
51. Bausch & Lomb Balopticon, Model BB, including original dissolve, $150
52. Complete Set (24) "Three Little Pigs," Walt Disney, $125
53. Double Rackwork Chromotrope, $175
54. Keystone Instructor Outfit, No Sale
55. Bausch & Lomb Catalog, c. 1915, No Sale
56. Sammein Magazine – Honegar Collection, $5
57. 4 Slide Cases, $45
58. NIC Projector With 4 Films, $25
59. Rackwork Zodiac Slide, $80
60. Slip Slide – Butcher and Pig, No Sale
61. Slip Slide – Barber Shaving, $45
62. 12 Children's Slides in Box, $10
63. Toy Zoetrope, $7
64. Box of Slide Mats, $22
65. Magic Lantern Production Plate – Crusader, $14
66. 4 Slide Boxes, $14
67. Slip Slide – Umbrella, $10
68. Slip Slide – Poke in the Nose, $50
69. Slip Slide – Tailor, $90
70. Advert Slide – Rexall Cough Drop, $40
71. Slide – Nude Study, $30
72. 10 Wood Mounts, $95
73. 2 Roberts Groups Slides, $6
74. Advert Slide – Ajax Tires, $9
75. Coming Attraction Slide – "Love Me," $13
76. Swiss Panorama Slide, $60
77. Damaged Lot of 16 Announcement & Coming Attraction Slides, $65
78. Complete Set – 10 Knights of Pythias Slides, $100
79. Wizard of Oz Porcelain Ornaments, $65
80. Optical Egg Peeper – Niagara Falls, $200
81. Slide Set – Complete in Box – "British Army," $50
82. Oak Slide Box, No Sale
83. American Heritage Magazine – John Ripley article, $12
84. Book – "Magie Lumineuse," No Sale
85. Red Riding Hood Flip Book, $12
86. Mechanical Clown, $6
87. Mickey Mouse – Talks!, $14
88. Musical Panda Bear, $1
89. Mechanical Gorilla, $40
90. Circus Dancing Clown, $1
91. 3-Pack Gaiarama Peep Show, $55
92. Comic Slide Set – Fizzlebrush the Barber, $150
93. 2 Hand-painted Long Slides, $20
94. Slip Slide – Shoeshine Boy, No Sale
95. "Good Night" Slide, $20
96. 11 Children's Slides in Box, $20
97. Magic Lantern Broadside, $14
98. Magic Lantern Production Plate – Egyptian Scene, $20
99. Lever Slide – Swan, $200
100. 8 Boxes of 35mm Slides – Various Subjects, $8
101. Watercolor Set for Slides plus box of ideal Binding Strips, $25
102. "Nobody Ever Brings Presents to Me," 7 Song Slides +1, $16

Glass Slide Repair
– Floyd Hagedorn

Floyd had time only for demonstrating how to clean and remove the emulsion from slides so they can be reused as cover glasses. His first caution was to make absolutely sure the image you are going to remove has no value. It may be junk to you, but it could be another collector's treasure.

Using a razor, cut through the binding tape all around the slide. Separate the two pieces of glass and put them in water. After the emulsion and tape have softened, use a sharp razor blade to scrape them off each piece of glass. Wash the glass and allow it to dry. *Ed. note – We put ours in the dishwasher and run them through as many cycles as it takes.*

You now have usable, clean cover glasses.

SECOND RED CABBAGE AWARD PRESENTED
By Sue Hall

The Honorable Damer Waddington Red Caggage Award was presented by Betty Peabody at the Sunday morning society business meeting. The award is voted on by conference attendees and presented to the most "deserving" conference presenter. Criteria are threefold:

1. Most amusing and entertaining program
2. Most educational program
3. The program most poorly done, thereby making everyone else feel superior about their own showmanship abilities.

This year's award went to Ralph Shape for his show "The Magic Lantern Goes to War." Although no one is asked to designate which of the three award criteria he/she used to help make a selection, we suspect it was number 1. for the most ingenious use of the "rat-catcher" slide ever! However, it could have been number 2 since we did learn many previously unknown historical "facts" and we also learned that our new president is someone who can wear many hats well.

103. 4 Miscellaneous Wood-Mounted Slides, $30
104. Beale Starter Set – 6 Slides, $50
105. Chromotrope, $300
106. Book – Archeology of the Cinema, $50
107. Double Slip Slide – Blooming Rose, No Sale
108. 3 Toy Lantern Chromotropes, $100
109. Coming Attraction Slide – "Mirandy Smiles," $7
110. Advert. Slide – Unicorn Hair Net, $8
111. 12 EP Children's Slides, Complete in Box, $10
112. 28 Children's Slides/6 Fairy Tales with reading/Original Box, $60
113. Children's Book – "Drakestail," $20
114. Children's Book – "Guleesh," $20
115. Book – "The History of Moviemaking," $8
116. Book – "Image of America," $5
117. Book – "Paper Movie Machines," $6
118. "All About Animation" Kit, $3
119. Book – "1898 Bing Toy Catalogue repro," $20
120. Book – "1906 Bing Toy Catalogue repro," $26
121. 9 Advertising & Announcement Slides – 2 with Santa Claus, $50
122. Double Rackwork Chromotrope, $275
123. Booklet – "Magic Lanterns," No Sale
124. Booklet – "Optical Toys," $12
125. Vue d'Optique – St. Genevieve, $55
126. 10 Slides – Architectural Course, $24
127. Set of 4 Beale "Paul Revere" Prints, $25
128. Complete Slide Set – "Pickwick Papers," $90
129. Rackwork Watermill Slide, $150
130. 17 Color Slides of California, $175
131. Chromotrope, $35
132. Slipping Slide – Clown Goes to Pieces, $80
133. Wooden Box for Wood Mounted Slides, $40
134. Book – "By Gaslight in Winter," $30
135. Book – "To Catch a Sunbeam," $20
136. Book – "Dream Tracks," $55
137. Four Flip Books, $25
138. Slipping Slide – Chef with Hog's Head, $75
139. 85 b&w Slides of Norway and Copenhagen, $25
140. 11 Children's Slides in Box, $10
141. Felix the Cat Zoetrope, $3
142. Keystone Slide Making Kit & Instruction Booklet, No Sale
143. 3 Toy Projectors, No Sale
144. Large Black Slide Box With Handle, No Sale
145. Kimac Slide Viewer, $40
146. Reflectascope Lantern with Box/Illustrated Lid, $85
147. 2 Wooden Slide Boxes, $5

"MAKING LANTERN SLIDES USING KODAK SO-163 ELECTRON MICROSCOPY FILM"

By John Davidson

Submitted by Karl Link

Are you tired of always showing the same old slides? Back a hundred years ago life was certainly very interesting, but isn't life today fascinating too? So why not show lantern slides of today? Photographic lantern plates are no longer available, but don't despair. John has shown us a way out of this dilemma. You can again make your own magic lantern slides and the results look almost authentic.

Using your camera (a regular 35mm will do) buy black and white film, for example Kodak T max 100, and take the shots you've always wanted to project.

After developing the T max 100 film, make enlargements using Kodak 3 1/2 x 4 inch 50-163 electron microscopy film. Contact John for processing particulars. See listing at end of article for addresses of suppliers near you. If you do not wish to do the developing and enlarging yourself, ask a professional.

Now that you have a transparent black and white photograph of your favorite scene, all that remains is to frame it, put it between two 3 1/4 x 4 1/4 inch glass plates, and tape it. Voila! You have your own personal slide.

Do not deny your family, friends, and least of all yourself this special treat.

As a final bonus: A chemistry-stripped version of John's semi-secret household tip for making limes for the lime light. You can find the material in your own backyard.

Start by firing up your BBQ grill. While the coals are slowly acquiring a fiery red hot glow, visit your local church. Keep a sharp lookout for that very attractive, fine grained, white marble so commonly found among ornaments, statues, and other examples of architectural

continued page 10

Making Lantern Slides continued

art. Should you not find any, consider another church, cemetery, monument maker, or perhaps even a public square.

John considers fine-grained marble to be the best. However, common limestone will serve in a pinch. It can be found in the most unlikely places, for example the parking lot next to the church, your neighbor's driveway, or planting strips along streets.

Having safely procured a few good chunks, proceed to bury them deeply amongst the glowing embers in the BBQ and leave them in the heat for four to five hours. That's it. You have prepared lantern-grade lime for the lime light apparatus.

Handle the new lime only with clean tongs and keep moisture away. Never touch it with your bare hands. Store in a clean, dry glass jar with a lid.

Excerpts from the handout John provided with his presentation:
1. The 1999 Authorized Dealers of Kodak Electron Microscope Films have changed.

United States – National EM Supply Dealers
Amersham Coorporation
800-329-9750

Electron Microscopy Sciences
800-523-5874

Fisher Scientific
800-766-7000

National Graphic Supply
800-233-7130

NEN Life Sciences
800-551-2121

Sigma Chemical
800-325-3010

Ted Peila, Inc.
800-237-3526

VWR Scientific Products Corp.
800-932-5000

Regional EM Supply Dealers:
Arizona
Photomark, 602-244-1976

California
Aperture, 650-941-1500
Bel Air Camera, Inc., 800-200-4999
Imaging Products International, 800-486-4624
Nelson Photo Supplies, 619-231-1700

Illinois
Calumet Photographic, 630-860-7447
Malelo Camera Company, 773-927-6066

Maryland
Penn Camera Exchange, Inc., 301-210-7366

Massachusetts
Crimson Camera/Calumet Photographic, 800-795-6315
Hunt's Photo & Video, 781-662-8822

Missouri
City Photo of St. Louis, 314-645-9999

New Jersey
Victor Camera Center, 973-484-3265

New York
Arkin Medo, Inc., 718-445-4000
DM Carlick, Inc., 212-292-8000
Ernest F. Fullam, Inc., 518-785-5533

North Carolina
Camera Corner Inc., 336-228-0251

Ohio
Laube Photo & Camera, 330-665-3961
Norton Photography, 513-281-5002

Pennsylvania
Mid City Camera Direct, 215-735-2522
Polysciences, Inc., 215-343-6484
SPI Supplies, 215-436-5400

Texas
Southwestern Camera Co., 713-880-2505

Vermont
Ladd Research Industries, 802-878-6711

Virginia
Fuller & D'Albert, Inc., 703-592-8000

Washington
Rainier Photo Supply, 206-722-8700

2. References on black and white photography you may find useful:

a) Fred Picker, *Zone VI Workshop, the Fine Print in Black and White Photography,* Amphoto, ISBN 0-8174-0574-7. This is an excellent all-around reference and my first choice.

b) Ansel Adams, *The Negative*, Little, Brown and Co. ISBN 0-8212-2186-8 PB. Written by the originator and master of the zone system. Adams' book *The Camera* is recommended for those who want to get into large format photography.

c) Phil Davis, *Beyond the Zone* System, Focal Press, ISBN-0-240-80343-4. Good, but rather technical. Good for those who want to practice photography in a scientific way. Has plans in it to build a densiometer.

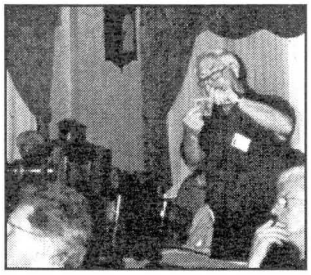
3. Part 2. – Be in the *Limelight* for about $75 . . . (caveat . . .the contents of this lecture are abased on information that in the author's opinion, is reliable. However, the author can accept no responsibility or liability for the use or misuse of the information herein contained in this lecture).

For about $75 and a little ingenuity you can have a demonstration limelight up and running. The demonstration lime light uses a Sears Mapp Oxygen Welding torch (cost $50, complete with tanks of oxygen and Mapp gas) and the clamps you build to hold torch, and lime in close proximity. Other essential equipment is a set of welders goggles with a number 10 screen! (cost about $13). The preparation of limes has been discussed—you will be surprised how easy this is as nearly everyone has the necessary equipment at home to do it. Safety aspects of the handling and hazards associated with (unslaked) lime, oxy-gas torches and UV radiation possibly associated with the lime light was also discussed.

"A Potpourri of Magic Lantern Images"

– Jack Judson

Submitted by John Davidson



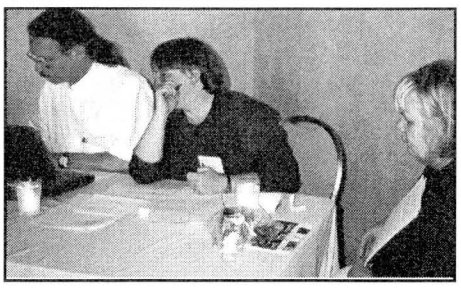
Jack Judson

Jack's presentation brought to the screen a number of unusual slides from his Magic Lantern Castle's "dungeon." The first of these were known as "white shadow" slides and consisted of images formed by punching out designs on thin sheet metal. Used in secret society lodge rituals some of these slides even had moving parts.

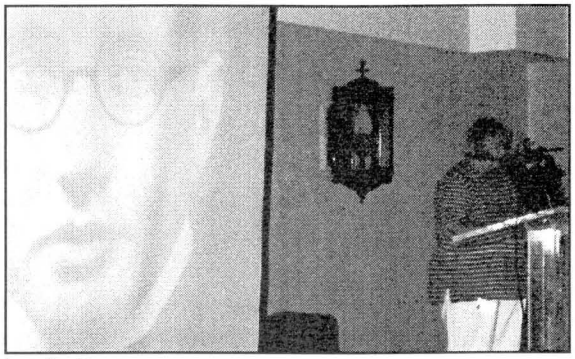
Also shown was a set of "interlude" slides, meant to be shown between film reels or vaudeville acts and were the visual accompaniment for an orchestra piece. The example shown was intended for use with the "Light Cavalry Overture" and consisted of a number of titled military scenes from Napoleonic times or thereabouts. In the end the cavalry wins thanks to the splendid timing of slides and music by Jack and Linde.

The second part of the show consisted of a video tour of the Judson's museum, The Magic Lantern Castle. If you are planning to visit San Antonio don't fail to stop. This film was a "teaser" for all the wonders the castle contains.

Volunteers make the convention successful



Larry Raykow, Dorthy Easterday and Leslie Evans



Leslie Evans

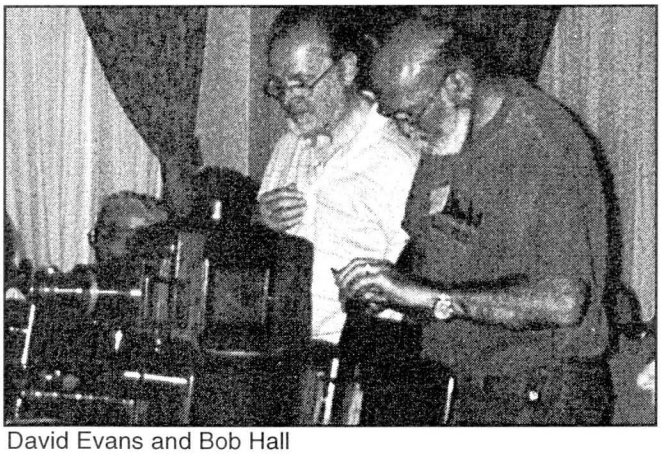
Edward O'Henry: Organist at Madame Tussaud's Cinema 1928-1932

– David and Leslie Evans

Submitted by Sandra Joy Lee

Leslie wanted to make sure the lighting was perfect for Edward O'Henry's Hollywood debut, so she hinted into the microphone, "We like to do things in the dark." The lights went down and voices were hushed before she began.

The work of Edward O'Henry, organist at Madame Tussaud's Cinema in London, is preserved in his lantern slide collection and his music. David and Leslie Evans purchased this glass slide and 78 rpm record collection in the U.K. from a relative of the organist.



David Evans and Bob Hall

Through the artistry of the presenters, we were sent back to the time when movies and lantern slides lived together on the screen, a time of wonder at Madame Tussaud's, after the 1925 fire and before the 1940 blitzkrieg destroyed the theater. Edward O'Henry played his popular dance music on the theatre organ with his unique brand of showmanship, walking out on the stage to meet the rising organ and signaling the audience when to applaud with his forefinger. Coming attraction slides such as "Bride of the Gorilla" with Lon Chaney recreated the flavor of the era. The illustrated theatre organ show of Edward O'Henry, playing skillfully on his Model F Wurlitzer Organ had so much momentum, it became a popular noon to 1:00 p.m. BBC radio broadcast.

Among the treasures of the personal collection of these Londoners, is the Hollywoodesque lantern slide series, "Film Stars and the Songs They Might Have Chosen." Picture, if you will, Greta Garbo to the tune of "All Alone by the Telephone," or Mae West set to the music of "All of Me." Shirley Temple? "Ain't She Sweet?" Dissolving artfully between title slides and following the music, David Evans made one lantern into two with gentle wrist and finger movements. Bob Hall assisted by double exposing a montage of abstract multi-colored background slides on another projector. We see, for the first time in Hollywood, the abstract art-deco slides that were originally projected on the screen and curtains of Tussaud's Theatre. In his day, Edward O'Henry was known as a polished and stylish musician with many amusing stories. It is a comfort to know these stories, tunes, and images live on in the recreation of his act by David and Leslie Evans.

"Cinema Before Film" – Terry Borton

Submitted by Linde Judson

Terry Borton's presentation was a wonderfully illustrated and educational discussion of ways that magic lantern techniques influenced those used in the movies. Continuity is critical in storytelling. The breathtakingly beautiful slides in the story of "The Good Shepherd" illustrate how Joseph Boggs Beale used continuity. Beale was a skillful master in the use of light as well.

The humorous drawings of "Sally and the Goat" (also Beale) demonstrate the importance of positioning of the characters, which is paralleled in camera angles and shots in filmmaking. Use of sound behind the stage and background music played as important a role in magic lantern shows as it does today in motion pictures.

As usual, Terry Borton reveals his extensive knowledge of the pre-cinema (magic lantern) field in a clear and entertaining way utilizing for the most part the great artistry of his favorite slide creator, Joseph Boggs Beale. We hope to see Terry's promised book about Beale soon.

THE PATCHWORK GIRL

By Bob Bishop

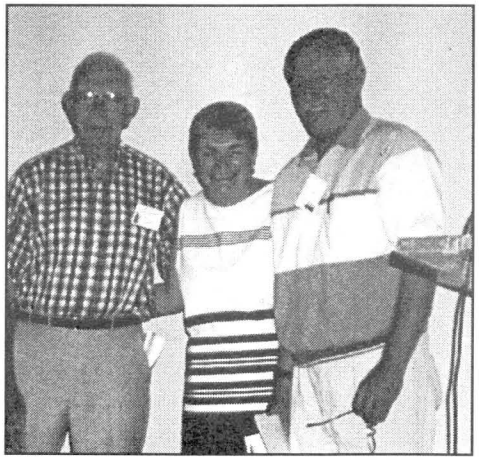
Society conventions are fun and more than that are entertaining. They allow a biannual means of providing at least some members of the organization's far flung membership to meet, tell tall tales, trade, sell, partake of cheese and wine, not to mention meeting one another and putting faces to perhaps those whom they have only known through correspondence. Of course not everyone in our diverse membership can be present. In fact, there is possibly only one couple who have attended each and every convention of this society. I speak of Joe and Alice Koch (say Cook).

A variety of reasons prevent many of us from being present. Perhaps it is a matter of age or infirmity or in some cases shallow pockets. But no matter, I'm sure reports will be written regards each and every presentation given for the attendee's pleasure and enlightenment. Undoubtedly, there will be again a log of the auction with a listing of articles handled and the final bid realized on each item.

But this year there is a special point of interest regarding the many presentations given. One program is of special interest to this writer because it reinforces what this society is all about. From the very beginning and in both the original by-laws and in the revised edition, members have been urged and encouraged to share knowledge with one another. So this is the reason *The Patchwork Girl* seemed to me important as it seemingly illustrates a particular objective of the society by-laws.

To illustrate: Bob and Sue Hall had in their collection (certainly not from their special collection of incredibly boring slides) a slide series by name of *The Patchwork Girl*, a little known story in our time, written by L. Frank Baum, who also authored seventy some children's books.

Now, I do not know the particulars of the little story of how an oversized doll was dusted with the magic stuff of life to become a living playmate of one of Baum's characters. Nor is this information really important in regards to this little article. What is important is that the Hall's slides interested Mike and Sharon Koch and Ron and Dorothy Easterday in working together to present their program to the convention in Hollywood. I suppose I should not labor the point but it seems to me to be important. And that is good enough for—The Old Projectionist.



New officers, Homer Peabody, Vice President, Sharon Koch, Secretary/ Treasurer, and Ralph Shape, President.

Award winners at convention, Jere Guldin, Sue Hall, Sue Guldin, and Randy Haberkamp

A WEEKEND OF ITALIAN DELIGHTS

By Ralph Shape

The Magic Lantern Society held a special meeting this spring in Italy. About 50 members from both sides of the ocean gathered in Padova, Italy to visit Laura Minici Zotti's "Museum of Magic Visions." Sponsored in part by the Department of Cultural Affairs of the City of Padova, the event encompassed sightseeing, banquets, magic lantern shows, and the museum.

Laura Welcomes all to the *Museum of Magic Visions.*

Padova is a university city and has been considered the academic stronghold of the Venetian Republic. The University, founded in 1222, has taught students such as Dante and Copernicus and its teachers have included Galileo and Petrarch. Sightseeing is pleasant as cars are banned from many streets. Churches and museums abound. The one we came to see is in a 15th century Palazzo city have combined to make the museum a permanent exhibit that will promote the importance of the magic lantern and its role in our visual history.

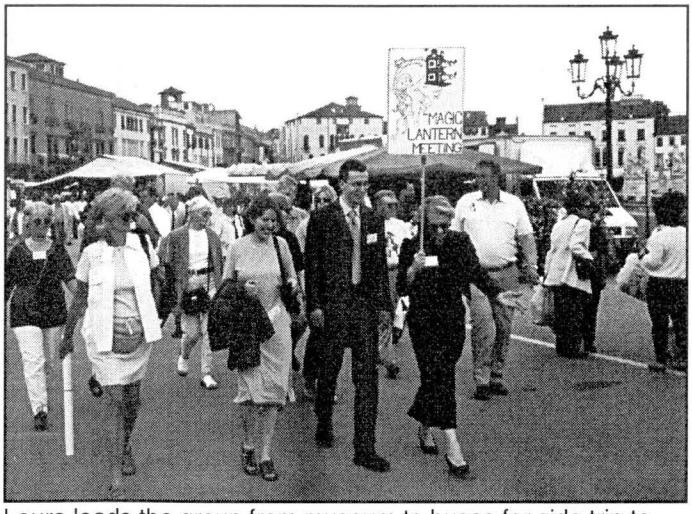
Top floor houses the museum.

The meeting wasn't all work. We spent a pleasant afternoon traveling to Venice and strolling the streets of overlooking the market. Laura has selected items from her collection and beautifully displayed them to bring to the public the history of pre-cinema and magic lanterns. Among her lanterns and slides is a camera obscura. It looks out at the adjacent marketplace with its surrounding churches. A painting done by the artist Cannoletto, as he sat at the same window in Laura's museum, presents the same image as seen in the camera obscura. Laura and the that fascinating city. A few raindrops didn't dampen the day.

Sunday was spent at the historic and beautifully restored Teatro Verdi to be entertained by the lantern. The program included "The Voice of the Bells" by Herman Bollaert, a show without script, only the sound of bells. "Professor" Thomas Ganz gave us the true story of William Tell and his gang in "National Myth Unveiled." Janet and Roberta Bailey gave a costumed presentation of surprises for the 21st century. Stephen Herbert discussed sequential pictures and movement with a series of phenokistascopic discs believed to predate 1870 in "Magic Discs." In "Special Effects for the Magic Lantern" Lester Smith demonstrated the chromotrope using solid perforated discs and the resulting shimmering figure 8s: the chorutoscope, the wheel of life, and his own invention of silhouette images. Finally, Alberto Minice talked of "Optical Shows in the Veneto Area in the 18th and 19th Centurys."

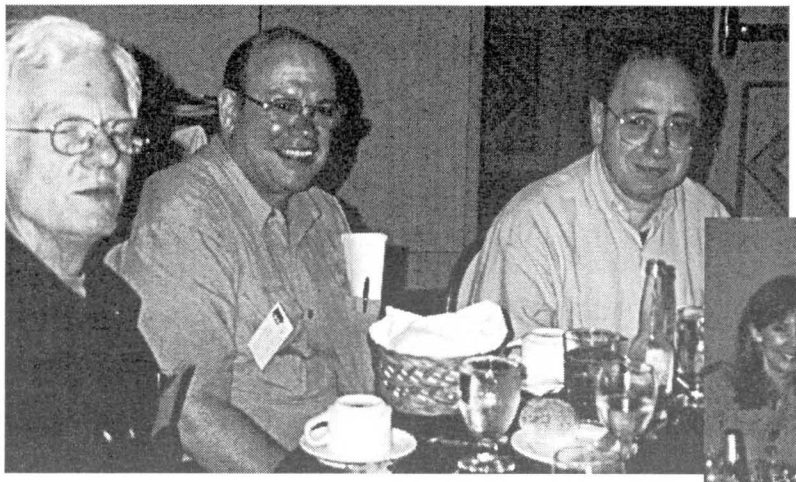
Following the shows there was time to visit the flea market and search for treasures. The weekend went by all too quickly. The food, meetings, the food, the shows, the food, the sightseeing, the food, and the museum all made for an enjoyable time. Thanks to Laura, the City of Padova and the Magic Lantern Society for arranging this very special meeting.

1. Laura welcomes all to her "Museum of Magic Visions."
2. Laura leads the group from museum to buses for side trip to Venice. Judie Shape is front/left.
3. Top floor of white building houses the musuem.



Laura leads the group from museum to buses for side trip to Venice. Judie Shape is fron/left.

Convention Banquet enjoyed by all



A MAGIC LANTERN SHOW FOR THE BLINDED

By Joe Koch

About fifteen years ago Alice and I were asked to put on a show for the Rainier Valley Lion's Club of Seattle, Washington. Their purpose as a club is to benefit the blind. We were curious as to how the blind would get anything out of our show! Their response was, "They will enjoy it."

We had a nice steak dinner, then housekeeping business, club news, and announcements. Then the head Lion (Tail Twister) levied fines for every offense imaginable. Finally, the big event of the evening—Joe and Alice Koch's Magic Lantern Show, "A Page Out of History."

The show was our usual, but new to this group and appreciated by all. In the audience were four people who were blind: one deaf and blind, one formerly sighted but now blind, and two blind from birth. Each impaired person had a mentor. Each mentor described what was going on and added to my explanation for each slide. The most interesting was the deaf and blind person whose mentor was communicating with his hands and the hands of his disabled guest, going a mile a minute asking questions and getting explanations.

After the show it was definitely a "hands-on" question and answer period with all the special guests feeling the equipment and slides. What an unusual and rewarding evening for us!

BITS AND PIECES

1 In the June, 2000 issue of "The Collector" magazine a quiz on antiques was one of the featured articles. One multiple choice item was: Accused of being a product of witchcraft, this item was invented by the 13th century philosopher and scientist Roger Bacon as part of his study of the nature of shadows. A. Magic Lantern; B. Daguerreotype; C. Slide Projector; or D. Lamp. The answer, of course, was "A." Does anyone care to support or refute the information the magazine gave for our next *Gazette* issue? Who was Roger Bacon and what was his contribution to the creation of the magic lantern?

2 We have a buyer for the Civil War slide shown below. Please contact Jeff Daggert, P.O. Box 2151, Bothel, WA 98041, (425) 259-2721. He states he's "gotta have it," so ask a healthy price. He is not a lantern person but has this view on a stereo card and wants a lantern slide to go with it.

3 A huge thanks to Sharon Koch for agreeing to be the official photographer for the convention. She had to be everywhere at once and somehow managed to do it!

4 Alice and Joe Koch, founders of our society, have been some of the most active magic lantern show presenters in the United States for nearly thirty years. They have given 259 free shows over the years with only one rule: "If you eat, we eat."
They believe they have two potential heirs—our own Sharon Koch, Joe and Alice's daughter in-law, and Tami Koch, a teacher and wife of their oldest grandson.

5 New e-mail address for Mervyn Heard: mervyn@heard.netline.uk

6 This is a good reminder to us all to let Madam Secretary, Sharon Koch, and the editors, Bob and Sue Hall, know when you have made address or phone number changes.

Ziegfeld Girl
STARRING
James STEWART
Judy GARLAND
Hedy LAMARR
Lana TURNER
with Tony MARTIN Jackie COOPER
Ian HUNTER Charles WINNINGER
Edward Everett HORTON Philip DORN
SCREEN PLAY BY
MARGUERITE ROBERTS and SONYA LEVIEN
DIRECTED BY
ROBERT Z. LEONARD · PRODUCED BY PANDRO S. BERMAN
Metro-Goldwyn-Mayer PICTURE

THOSE WHO CAME IN LATE ARE CORDIALLY INVITED TO REMAIN FOR THE NEXT PERFORMANCE